

Sample Annotated Bibliography

Magee, Gayle Sherwood. *Charles Ives Reconsidered.* Urbana: University of Illinois Press, 2008.

This celebrated and sometimes controversial book examines the biography and the music of Charles Ives in light of the surge of Ives scholarship and controversy of the past thirty years. In particular, the question of Ives's dating practices, as first raised by Maynard Solomon in 1987, figure into Magee's reexamination. Her book is useful in that it consolidates much previous Ives biography and analysis and then offers new insights based on primary sources and the new chronology of works. Magee's look into Ives's revisions during the 20s and 30s is especially revealing, in that she challenges the traditionally held idea that Ives stopped composing in 1918. She believes that his activities in the 20s and 30s were more compositional than revisionist, and that he was influenced by other music he might have encountered, placing him more actively in the milieu of 1920s and 30s modernism.

Oja, Carol J. *Making Music Modern: New York in the 1920s.* New York: Oxford University Press, 2000.

Oja examines the modern music scene of 1920s New York City, aiming to provide a more historically accurate image of the city's musical life during this extremely fertile time for modern music. She covers a wide breadth of composers, including many lesser known subjects, in an attempt to eschew the myth of the iconoclast composer that emerged in midcentury historiography. Her approach focuses on the network of composers and institutions that existed to promote American modern music, rather than singling out individuals as lone wolves effecting change. She downplays the myth of an exclusive American identity by showing how European modernist currents were flowing through New York, and how American composers actively sought out European influences. Her book highlights the varied aesthetic approaches of American composers, including ultramodern experimentation, dissonant counterpoint, jazz, neo-classicism, and the fascination with machines.